

US_163 Problems of Art and Creative Industries in Global Context: Critical Observation

Faculty of Arts

spring 2015

3 credits. Type of Completion: colloquium.

Teacher(s)

Elena Khokhlova

Prerequisites

Students should have sufficient knowledge of written and spoken English to listen to lectures, read and analyze interdisciplinary texts, participate in discussions and prepare presentations.

Course Enrollment Limitations

The course is offered to students of any study field.

Course objectives

At the end of the course students should be able to:

- 1. gather and work with information related to production of art and different types of contemporary cultural institutions;*
- 2. analyze the current state of art and cultural institutions;*
- 3. prepare sufficient presentations and compose reviews on art events and articles related to the topic;*
- 4. present one's opinion and participate in debates concerning the current state of art and modus of cultural production.*

Plan of seminars

1. Creative industries and current state of art.

- Presentation of the course, Basic skills and tools to prepare sufficient presentation in classroom and at work, Useful strategies for reading and speaking.*
- Review of the terms and borders, critical observation of cultural productions and its institutions.*

2. Aspects of modern cultural production on stage.

- Theaters, stages and venues. Historical review of cultural production in theaters. Analysis of modern stage production.*

3. Aspects of modern production of popular music.

- Introduction to popular music phenomenon. Sociological review. The role of recording labels. Modern music business.*

4. Aspects of modern production of classical music.

- *General overview of classical music nowadays. Production and reproduction of classical music. Audience gap. Reformation of opera stage.*

5. Aspects of film industry.

- *General aspects of film industry in the XXth-XXIst century. Capitalization and commodification of image. Phenomenon of celebrity.*

6. Aspects of museum and gallery management. Phenomenon of art auctions.

- *Paradox of art economics. Price strategies. Case study of advertisement campaigns. Selling and buying art.*

7. Aspects of design and fashion industry.

- *Aesthetic definition of design. Relationship with the art world. Sociological overview of trends. Eco-design.*

8. Analysis and critics on the life circle of cultural institutions and cultural products. Final discussion.

Teaching methods

Idea of the course: Students will be gathering information alone or in groups using different type of resources (books, articles, magazines, reviews, advertisement, reports) and mainly observing the world around. After gathering and analyzing information, students will be asked to prepare reports on their findings. Each presentation will be followed by discussion and critical prognosis.

Directions of the course: contents cover some general points of the problem of modern production of art and culture and overview music, stage, gallery, fashion, film and other industries.

Study plan and strategies: By the end of the semester students will navigate in modern aspects of art production and cultural institutions. Students are required to prepare presentation alone or in a group. The study strategy is, therefore, to pick one of the seminar subjects, join a group, elaborate the chosen topic and present it in one of the seminars. Each seminar students will be attending presentation of their colleagues, learn and criticize their findings.

Gaining skills: The course suggest a discussion platform where students learn to collect, analyze, report and criticize information in front of the others. Meanwhile they are gaining or improving such skills as public presentation, work with information, critical observation, polite debating.

Assessment methods

Participation in seminars is obligatory. Each missed seminar requires a penalty essay. Each student is obliged to prepare one presentation working with a group. The form of the final examination is colloquium.

Follow-Up Courses

US_162 *Problems of Art and Creative Industries in Global Context: Critical Reading*

Syllabus

Modern Stage Production		
Case: <ul style="list-style-type: none"> • „Husa na provázku“; • „Ruslan and Liudmila“ in Bolshoi, 2011. 	Milestones: <p><i>Digital technologies, Scenography, Art of costume, New dimensions in theater, Awards, Stage innovations, Concepts of acting, Advertising theater, Performance.</i></p>	Literature: <ol style="list-style-type: none"> 1. MUDFORD, Peter. <i>Making theatre: from text to performance</i>. London: Athlone Press, 2000; 2. SNOWMAN, Daniel. <i>The gilded stage: a social history of opera</i>. Trade pbk. ed. London: Atlantic Books, 2010 3. REISS, Alvin H. <i>Don't just applaud - send money!: the most successful strategies for funding and marketing the arts</i>. New York: Theatre Communications Group, c1995 4. KOTLER, Philip a Joanne SCHEFF. <i>Standing room only: strategies for marketing the performing arts</i>. Boston: Harvard Business School Press, 1997
Plan: <ol style="list-style-type: none"> 1. Aestetical aspects of form and content on stage; 2. Modern stage and progress: innovations and traditions; 3. Marketing aspects of stage performances; 4. Review of contemporary stage performances. 		

Film Industry		
Case: <ul style="list-style-type: none"> • „The Artist“, 2011; • Peter Jackson's saga. 	Milestones: <p><i>Digital reality, Hyper reality, Adaptations, Sequels and series, Awards, Reviews, Box office, Revivals, OST, Conceptual film, 3D, Copyrights and piracy.</i></p>	Literature: <ol style="list-style-type: none"> 1. ADORNO, Theodor W a J BERNSTEIN. <i>The culture industry: selected essays on mass culture</i>. 1st pub. London: Routledge, 1991 2. SEABROOK, John. <i>Nobrow: the culture of marketing : the marketing of culture</i>. 1. ed. New York: Vintage Books, 2001 3. BARTHES, Roland a Annette LAVERS. <i>Mythologies</i>. London: Vintage, 1993 4. GRAINGE, Paul. <i>Brand Hollywood: selling entertainment in a global media age</i>. 1st pub. London: Routledge, 2008
Plan: <ol style="list-style-type: none"> 1. Aesthetical analysis: dimensions in a film; 2. Technological advantages and digital reality; 3. Ratings, awards and reviews; 4. Marketing tricks: sequels, revivals, prequels, series, sagas. 		

Classical and Popular Music		
Case: <ul style="list-style-type: none"> • International Music Festival Janáček Brno; • Universal Music Group. 	Milestones: <p><i>Festivals, Digital copies, Live performance, OST, Targeting, Piracy, Star performers, Music reproduction, Advertising music, Radios and streams, Recording labels.</i></p>	Literature: <ol style="list-style-type: none"> 1. CARAH, Nicholas. <i>Pop brands: branding, popular music, and young people</i>. New York: Peter Lang, c2010 2. LEBRECHT, Norman. <i>Who killed classical music?: maestros, managers, and corporate politics</i>. Secaucus, N.J.: Carol Publishing Group, 1997 3. BERNSTEIN, Joanne Scheff. <i>Arts marketing insights: the dynamics of building and retaining</i>

		<p><i>performing arts audiences</i>. 1st ed. San Francisco: Jossey-Bass, c2007</p> <p>4. FERRIS, Kerry O a Scott HARRIS. <i>Stargazing: celebrity, fame, and social interaction</i>. 1st pub. New York: Routledge, 2011</p>
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Plan:

1. **Production and reproduction of classical music: digital and live;**
2. **Industry of popular music;**
3. **Soundtracks in everyday life;**
4. **Celebrity performances in classical and popular music;**
5. **Amateur production and reproduction, copyrights and piracy;**
6. **Marketing aspects in classical and popular music: the two markets.**

Museum and Gallery Management

<p>Case:</p> <ul style="list-style-type: none"> • Museum Night; • Sotheby's Fine Art Auctions. 	<p>Milestones:</p> <p><i>Conservation and exposition, Collection, Catalogue, Auctions, Exhibitions, Provenance, Pricing, Reputation, Young artists, Art investments.</i></p>	<p>Literature:</p> <ol style="list-style-type: none"> 1. VELTHUIS, O. <i>Talking prices: symbolic meanings of prices on the market for contemporary art</i>. Princeton: Princeton University Press, 2007 2. KOTLER, Neil G, Philip KOTLER a Wendy I KOTLER. <i>Museum marketing and strategy: designing missions, building audiences, generating revenue and resources</i>. 2nd ed. San Francisco: Jossey-Bass, 2008 3. THOMPSON, D. <i>The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art</i>. Palgrave Macmillan Trade, 2010 4. APPELYARD, Charlotte a James SALZMANN. <i>Corporate art collections: a handbook to corporate buying</i>. Burlington, Vt.: Lund Humphries, 2012
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Plan:

1. **Museum/gallery space and its features;**
2. **Art for sale: collectros, contributors, auctions and pricing;**
3. **Art happenings: festivals and biennales.**
4. **Collecting art and antiques as conservation. Art object as possession and investment.**

Design and Fashion Industry

<p>Case:</p> <ul style="list-style-type: none"> • Ballets Russes in „Comoedia illustre“ 1909-1929, Yves Saint Lauren-1976, Galliano for Dior-1998, Lagerfeld-2009; • Red Carpet Shows. 	<p>Milestones:</p> <p><i>Fashion and design aesthetical form, Collection, Merge of brands, Show, Magazine, Advertisement, Multibrand contract, Spreading brand, Contributions.</i></p>	<p>Literature:</p> <ol style="list-style-type: none"> 1. CARTER, Michael. <i>Fashion classics from Carlyle to Barthes</i>. Oxford: Berg, c2003 2. JOHNSON, Derek. <i>Media franchising: creative license and collaboration in the culture industries</i>. New York: New York University Press, c2013 3. DAVIS, Mary E. <i>Ballets Russes style: Diaghilev's dancers and Paris fashion</i>. 1st pub. London: Reaktion Books, 2010 4. HESMONDHALGH, David. <i>The cultural industries</i>. 1st pub. London: SAGE Publications, 2002
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5. **Aesthetic definition of design and fashion;**
6. **Artisan craft for sale: image, style, reputation and brand;**
7. **Fashion retrospective in cultural industry;**
8. **Visual trends in advertisement: creative industries in action.**

Notes
